

CLEVELAND ART



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and more.



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New in the Galleries Displays of
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FROM THE DIRECTOR

Dear Members,

The CMA has enjoyed an extraordinary summer and early fall. Attendance in July and August was nearly twice our previous record for the same two-month period, and visitors to *Yayoi Kusama: Infinity Mirrors* hailed from all 50 states and as far away as Australia, China, Japan, and Peru. After exploring the work of Kusama and participating in the presentation of FRONT International, we are preparing to cover a good portion of the rest of the globe and other eras in the history of art. We celebrate the great Georgia O’Keeffe, an icon of 20th-century American art whose career began in New York and concluded in the desert Southwest. Another exhibition, in the Julia and Larry Pollock Focus Gallery, examines the “golden year” of a near-contemporary of O’Keeffe: Ohio-born, Cleveland-trained artist Charles Burchfield, who went to Buffalo instead of New Mexico. In addition, we present the debut of the stunningly restored, 450-year-old *Valois Tapestries* that formerly belonged to Catherine de’ Medici and are now in the Uffizi Gallery in Florence, Italy. At the Transformer Station, an exhibition of recent work by the Lebanese-born, Boston-based photographer Rania Matar examines the female self-image. And, in our prints and drawings galleries, *Who RU2 Day* delves into the recent blurring of the line between art and mass media.

In the Korea Foundation Gallery, a new rotation highlights screen paintings depicting areas that are now part of North Korea, revealing cities and landscapes with a history and meaning far beyond current political parameters. A comprehensive reinstallation of three galleries of northern European art offers a new thematic presentation highlighting distinct artistic genres. A small Roman buckle from the time of Attila the Hun hints at an age, 1,500 years ago, when inhabitants of European and Central Asian empires exchanged such precious objects as a form of diplomacy. We even have a short piece from the museum archives that reproduces one of the charming illustrated letters that Sherman Lee wrote home from Japan to his daughter Katharine before he—and later she—came to direct this museum.

A wealth of educational programs are designed to help our visitors understand and enjoy these exhibitions, while film and performance add a temporal dimension to our other fine offerings, with everything from Roberto Rossellini’s movie suite about the Medici family, to contemporary classical music from Oberlin, to an Appalachian Christmas concert from Apollo’s Fire. So please, bring yourself and your friends to the Cleveland Museum of Art this holiday season. There’s something for everyone.

Sincerely,

William M. Griswold
Director

Holiday CircleFest The
annual festival takes place
Sunday, December 2.



DAVID BRICHFORD

EXHIBITIONS

Allen Ruppersberg: Then and Now Through Dec 2, Julia and Larry Pollock Focus Gallery (010). Ruppersberg pays homage to his hometown in a new series of photographs taken from the vantage point of billboards across Cleveland. Installed in steel-framed light boxes, they serve as a reminder of the city’s industrial history.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Marlon de Azambuja and Luisa Lambri Through Dec 30, Schneider Gallery (218, east glass box). For *Brutalismo–Cleveland*, a new iteration of Azambuja’s ongoing series of sculptural installations, he has created a work composed of materials gathered in Greater Cleveland. Continuing her investigation of spaces designed by male architects, Lambri has created a suite of photographs of the CMA Breuer building.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Made possible with support by the Kelvin and Eleanor Smith Foundation and the Andy Warhol Foundation for the Visual Arts

Marlon de Azambuja is a FRONT artist-in-residence. The Madison Residencies are made possible with support from Cleveland Foundation’s Creative Fusion program.



William Morris: Designing an Earthly Paradise Through Jan 13, 2019, Arlene M. and Arthur S. Holden Textile Gallery (234). Vibrantly patterned woven, printed, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Presenting Sponsors
Emma and Cathy Lincoln

Clarence H. White and His World: The Art and Craft of Photography, 1895–1925 Through Jan 21, 2019, Mark Schwartz and Bettina Katz Photography Gallery (230). The first retrospective devoted to this leading figure of American Pictorialism in more than a generation surveys White’s career from its beginnings in Newark, Ohio, in 1895 to his death in Mexico in 1925.

Organized by the Princeton University Art Museum

Made possible, in part, with generous support from the Henry Luce Foundation



Curated by Anne McCauley, the David H. McAlpin Professor of the History of Photography and Modern Art, Princeton University

In Her Image: Photographs by Rania Matar Oct 27, 2018–Jan 13, 2019, Transformer Station, 1460 West 29th Street. Depicting transitional moments from girlhood to middle age in the United States and the Middle East, these four portrait series suggest that the forces shaping female identity transcend cultural and geographic boundaries.

Organized by the Amon Carter Museum of American Art

Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries Nov 18, 2018–Jan 21, 2019, The Kelvin and Eleanor Smith Foundation Exhibition Hall. On view for the first time in North America, the recently restored *Valois Tapestries*, a unique set of 16th-century hangings, are unveiled in this exhibition. Juxtaposed with these wall-sized tapestries are paintings, drawings, and exquisite art objects of the period, to highlight the tapestries’ role as an artistic and political statement involving two of the most powerful European dynasties of the Renaissance—the Valois and the Medici—and their respective power bases in Paris and Florence.

The Uffizi Galleries and the Cleveland Museum of Art are profoundly grateful to Friends of the Uffizi and their major benefactor, Mrs. Veronica Atkins, for their generous support of the restoration of the *Valois Tapestries*.

Presenting Sponsors
**Joyce and Bill Litzler
Textile Art Alliance**

Supporting Sponsors
**A Gift in Memory of Emma Lincoln
Mrs. Joseph T. Zingale**



Ring Toss 1899, printed after 1917. Clarence H. White (American, 1871–1925). Gum bichromate print; 19.6 x 14.9 cm. Princeton University Art Museum, The Clarence H. White Collection, assembled and organized by Professor Clarence H. White Jr., and given in memory of Lewis F. White, Dr. Maynard P. White Sr., and Clarence H. White Jr., the sons of Clarence H. White Sr. and Jane Felix White, x1983-251

Who RU2 Day: Mass Media and the Fine Art Print Nov 18, 2018–Mar 24, 2019, James and Hanna Bartlett Prints and Drawings Gallery (101). Drawn from the museum’s collection, this exhibition features work by contemporary artists who exploit printed and photographic media in ways that reveal the line between art and information, fact and fiction.

Supporting Sponsors
Margo and Robert Roth

Georgia O’Keeffe: Living Modern Nov 23, 2018–Mar 3, 2019, The Kelvin and Eleanor Smith Foundation Exhibition Gallery. A unique look into the fascinating connections between the paintings, personal style, and public persona of one of America’s most iconic artists. With paintings shown alongside garments—many on view for the first time—and photographic portraits of her as a subject, the exhibition reveals O’Keeffe’s determination to be strikingly modern not only in her art but in her life.

Organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University

Presenting Sponsors
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Supporting Sponsors
**Anonymous
Cindy and Dale Brogan
Tim O’Brien and Breck Platner
Anne H. Weil**

Charles Burchfield: The Ohio Landscapes, 1915–1920 Dec 22, 2018–May 5, 2019, Julia and Larry Pollock Focus Gallery (010). In 1917 Charles Burchfield completed more paintings than ever before, using the local landscape to express universal emotions and moods. This exhibition presents about 30 drawings made between 1915 and 1920, the period surrounding what he called his “golden year.”

RIGHT
Whale (detail), from the *Valois Tapestries*, c. 1576. Based on a design by Antoine Caron (French, 1521–1599); woven under the direction of Master MGP, Brussels. Wool, silk, silver and gilded silver metal-wrapped thread; 398 x 396 cm. Gallerie degli Uffizi, Palazzo Pitti, deposit, Florence, Arazzi n. 493. Photo: Roberto Palermo





EXHIBITION

Georgia O’Keeffe

The artist’s life and work reflect her strikingly unconventional style

EXHIBITION

Georgia O’Keeffe: Living Modern

November 23, 2018–
March 3, 2019; Members-
only day Wed/Nov 21

The Kelvin and Eleanor
Smith Foundation
Exhibition Gallery

EVENTS

Members Party Thu/Nov
29, 7:30–9:30. Multi-
exhibition celebration.
See p. 33.

MIX: Modern Fri/Dec 7,
6:00–10:00. See p. 28.

Georgia O’Keeffe Film,
Fri/Dec 28, 7:00. Sun/Dec
30, 1:30. See p. 25.

Black Pansy & Forget- Me-Nots (Pansy) 1926.

Georgia O’Keeffe (American,
1887–1986). Oil on canvas;
68.9 x 31.1 cm. Brooklyn
Museum, Gift of Mrs. Alfred
S. Rossin, 28.521. © Georgia
O’Keeffe Museum. Photo:
Christine Gant, Brooklyn
Museum

LEFT

Blouse (detail), c. early to
mid-1930s. Attributed to
Georgia O’Keeffe. White
linen. Georgia O’Keeffe Mu-
seum, Gift of Juan and Anna
Marie Hamilton, 2000.03.248.
Photo: Gavin Ashworth,
© Georgia O’Keeffe Museum

Georgia O’Keeffe: Living Modern delves into the fascinating connections between the artist’s paintings, personal style, and public persona, illustrating how she defied convention and forged a fiercely independent identity throughout her 65-year career. Organized by the Brooklyn Museum with guest curator Wanda M. Corn and featuring paintings, drawings, and sculptures alongside her garments—many shown for the first time—and photographic portraits of her as a subject, the exhibition reveals

Mark Cole

Curator of American
Painting and Sculpture

O’Keeffe’s determination to be strikingly modern not only in her art but also in her life.

Rejecting the restrained Victorian world into which she was born, O’Keeffe absorbed the progressive principles of the Arts and Crafts movement, which promoted the idea that everything a person made or chose to live with—art, clothing,

home decor—should reflect a unified and visually pleasing aesthetic. Even the smallest acts of daily life, she liked to say, should be done beautifully, a philosophy reinforced by her long-standing study of the arts of Japan and China. In addition, as part of her efforts to escape the traditional feminine roles and expectations she found restrictive, O’Keeffe embraced elements of gender nonconformity.

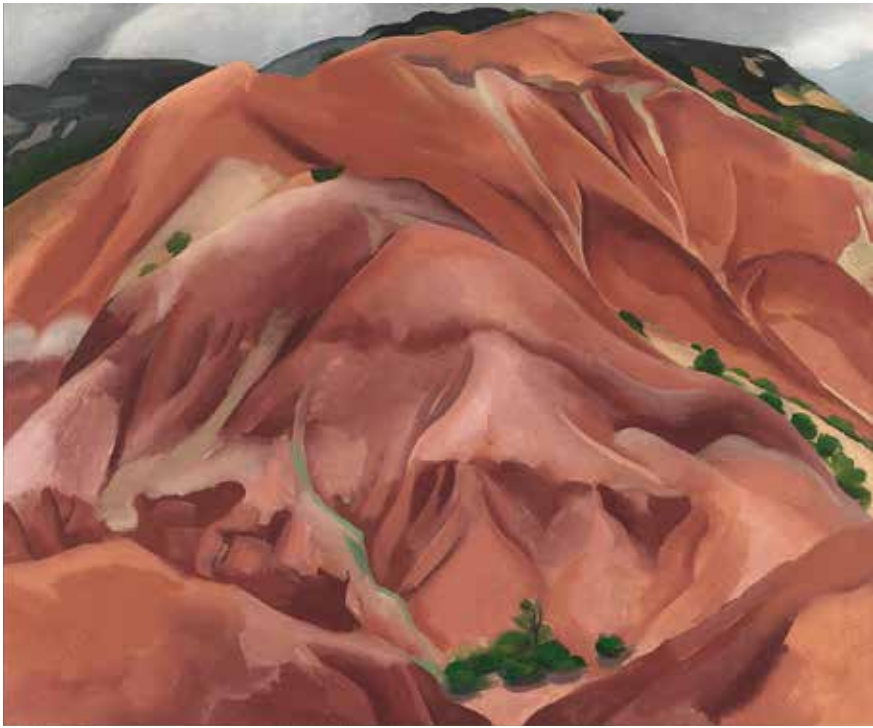
Georgia O’Keeffe: Living Modern is chronologically organized to chart her artistic development and renown. During the 1920s and ’30s, as her career blossomed in New York, a restricted black-and-white palette dominated much of her art and dress. An accomplished seamstress, she almost certainly



Georgia O’Keeffe c. 1920–22. Alfred Stieglitz (American, 1864–1946). Gelatin silver print; 11.4 x 9 cm. Georgia O’Keeffe Museum, Gift of the Georgia O’Keeffe Foundation, 2003.01.006

Charles Burchfield’s Golden Year

A new exhibition examines the Ohio-born artist’s symbolic landscapes



The Mountain, New Mexico 1931. Georgia O’Keeffe. Oil on canvas; 76.4 x 91.8 cm. Whitney Museum of American Art, New York; purchase 32.14. © Georgia O’Keeffe Museum. Digital image © Whitney Museum, New York

Georgia O’Keeffe in Abiquiú Patio 1981. Mary E. Nichols. Chromogenic print; 25.4 x 20.2 cm. Georgia O’Keeffe Museum, Gift of the Georgia O’Keeffe Foundation, 2006.6.953

made the majority of her clothes at this time, including an expertly pin-tucked linen blouse with a modest decoration derived from nature, an interest reflected more prominently in her paintings of trees, leaves, and flowers. She became particularly well known for floral subjects rendered in close-up, three of which are highlighted in the exhibition. Throughout this period, O’Keeffe’s husband, Alfred Stieglitz, created a series of photographic portraits of her, which helped cement her image as an audacious woman.

During O’Keeffe’s mature years in rural New Mexico, where she moved permanently after Stieglitz’s death, her modern aesthetic changed in response to the surrounding colors of the American Southwest. In her art, O’Keeffe drew upon the new subjects and colors of her adopted landscape—bright blue skies, brown adobe, pink and red cliffs—rendering them in her distinctive abstracted style. While she continued to dress primarily in black and white for the camera, particularly for formal portraits, O’Keeffe adopted a more casual style, wearing blue jeans (which she referred to as America’s only “national costume”) and a felt vaquero hat, its elemental geometries appealing to

her streamlined aesthetic. Eventually O’Keeffe purchased and remodeled two adobe homes in remote areas north of Santa Fe: a small cottage at Ghost Ranch and a larger house with trees and gardens in the village of Abiquiú, both of which provided artistic inspiration.

Garnering increasing fame and publicity during her final decades, O’Keeffe became a national celebrity, as famous for how she lived as for what she painted: career-minded feminists embraced her as a role model; artists turned to her for inspiration and advice; and a youthful counterculture admired her independent lifestyle. Even Andy Warhol, who had long incorporated celebrity-chasing into his artistic repertoire, sought her out. Many photographers, including Ansel Adams and Mary E. Nichols, made pilgrimages to capture her likeness. O’Keeffe dressed in impeccably tailored black suits by designers such as Balenciaga, embodying a toughness, austerity, and individualism befitting someone who had lived life on her own terms. When O’Keeffe died in 1986 at age 98, she had earned her reputation as an American original tempered by age into a Zen-like state of grace. 🏠📖



© MARY E. NICHOLS



EXHIBITION
Charles Burchfield:
The Ohio Landscapes,
1915–1920

December 22, 2018–
May 5, 2019

Julia and Larry Pollock
Focus Gallery (010)

Church Bells Ringing, Rainy Winter Night 1917. Charles Burchfield (American, 1893–1967). Watercolor and opaque watercolor with graphite; 77.2 x 50 cm. Gift of Mrs. Louise M. Dunn in

memory of Henry G. Keller, 1949.544. Reproduced with permission from the Charles E. Burchfield Foundation

Before abstract art took hold throughout the United States, Charles Burchfield (1893–1967) employed color, form, and symbolism to express universal emotions and moods. His preferred subject was the midwestern landscape, especially northeast Ohio. Born in present-day Ashtabula, Burchfield and his family moved to Salem, about 70 miles southeast of Cleveland, in 1898; he attended the Cleveland School (now Institute) of Art from 1912 to 1916. After returning to Salem in 1917, Burchfield embarked upon what he called his “golden year,” painting more extensively and experimentally than ever before. He developed an innovative style that defined his work, even after he moved to Buffalo in 1921.

Burchfield’s years in Cleveland and Salem are the focus of *Charles Burchfield: The Ohio Landscapes, 1915–1920*. The exhibition presents around 30 drawings from the Burchfield Penney Art Center in Buffalo, private collections, and the Cleveland Museum of Art, which has strong holdings of the artist’s works on paper. The majority are watercolors—a medium Burchfield studied in Cleveland and remained drawn to throughout his career. The medium was portable and allowed him to explore the landscape, experiment avidly, and rework his compositions.

A centerpiece of the exhibition is Burchfield’s *Church Bells Ringing, Rainy Winter Night*, which is also a highlight of the museum’s drawings collection and of Burchfield’s “golden year.” Using dark, evocative tones and looming, sinister forms, he translated onto paper his childhood fear of northeast Ohio’s winter storms. The work’s innovative composition and symbolism appealed widely to viewers, and the artist revisited the subject in numerous sketches, also on view in the exhibition. Like the other works on display, these drawings invite visitors to connect with the local landscape in a new and reconsidered way. 🏠📖

Renaissance Splendor

Catherine de’ Medici’s newly restored *Valois Tapestries* make their debut

EXHIBITION

Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries

November 18, 2018–January 21, 2019; Members-only days Nov 16–17

The Kelvin and Eleanor Smith Foundation Exhibition Hall

MEMBERS PARTY

Thu/Nov 29, 7:30–9:30. See p. 33.

PROGRAMS

Chamber Music in the Galleries Wed/Nov 7 and Dec 5, 6:00. See p. 26.

Play at CMA Sun/Nov 18, 11:00–3:00. See p. 28.

Conservation Panel Discussion Sun/Nov 18, 2:00. See p. 27.

Special Exhibition Tours Nov 27–Jan 13. See p. 27.

Close-Looking Session Wed/Nov 28 and Jan 16, 6:00–7:00. See p. 27.

The Age of the Medici Film series, Dec 4–18. See p. 24.

Fiber and Weaving Workshops Dec 8, Jan 9, Jan 19. Off-site; see p. 31.

Valois Tapestries Based on designs by Antoine Caron (French, 1521–1599). Wool, silk, silver and gilded silver metal-wrapped thread. Gallerie degli Uffizi, Palazzo Pitti, deposit, Florence. Photos: Roberto Palermo

RIGHT **Fontainebleau** (detail), c. 1576. Woven under the direction of Master WF, Brussels. 395.5 x 338 cm. Arazzi n. 473

The Cleveland Museum of Art is the sole venue for an exhibition of major international significance. *Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries* celebrates the loan of six magnificent wall-sized tapestries and other precious objects from the Gallerie degli Uffizi in Florence. The tapestries, commissioned around 1575 by Catherine de’ Medici (wife of Henri II, king of France), feature likenesses of courtiers and family members standing before remarkably detailed depictions of court festivities. After Catherine’s death, the tapestries passed to her granddaughter, Christina of Lorraine, who brought them to Florence in 1589 when she married Ferdinand I de’ Medici. The CMA has partnered with the Uffizi to organize this exhibition, which reveals the completed conservation of these unique tapestries and situates them within the artistic, social, and political environment of the French Valois court.



Marjorie E. Wieseman
Paul J. and Edith Ingalls
Vignos Jr. Curator of
European Paintings and
Sculpture, 1500–1800

Born in Florence, Catherine traveled to Paris at age 14 to become the wife of Henri, son of François I, king of France. Henri became king upon the death of his father in 1547; he died just 12 years later as the result of a tragic accident during a jousting match. After Henri’s death, Catherine devoted herself to ensuring the continued dominance of Henri’s family—the Valois—on behalf of their children and subsequent generations. Political machinations or strategic marital alliances could achieve this goal, but an equally effective way of demonstrating the might of the Valois dynasty was to impress both French subjects and foreign nations with the splendor and extravagance of life at court. Catherine built magnificent palaces and amassed an impressive art collection; several works that she personally owned are featured in the exhibition, including jewels, decorative vessels carved from semiprecious stone, and portraits of family members. Contemporaries were particularly awed by the grand celebrations called “magnificences” that Catherine periodically hosted, usually to mark a family reunion, diplomatic visit, or political event. Extending over several days, the “magnificence” typically featured music, dance, theatrical performances, fireworks, and martial enactments in elaborate, specially constructed settings. The fact that they were by their very nature ephemeral may be a key reason why Catherine opted to commemorate these impressive (and massively expensive) events in a series of grand tapestries.

In the 1500s, tapestries were by far the most highly regarded and costly art form, and Catherine spared no expense in the production of the hangings now known as the *Valois Tapestries*. The designs were based on drawings by two of the most skilled artists in Catherine’s employ: Antoine Caron and François Clouet. Caron’s sketches of various royal “magnificences” reappear at the center of the tapestries, flanked in the foreground by life-size portrait figures of Valois family members and high-ranking courtiers, based on likenesses drawn by Clouet. Several of the drawings by Caron and Clouet will be displayed adjacent to the tapestries they inspired. The tapestries themselves were woven not in France but in Brussels, a city renowned throughout Europe



Tournament c. 1576. Woven under the direction of Master MGP, Brussels. 385 x 604.5 cm. Arazzi n. 495

The enormous scale of the hangings means that the foreground figures are roughly life-size . . . Catherine herself—always clad in black mourning dress—appears in each tapestry

for the skill of its tapestry workers. The quality of their work—and the expense of the materials used—is particularly evident in the silver and gilded silver metal-wrapped threads that create rich texture and shimmering effects throughout the *Valois Tapestries*. The enormous scale of the hangings—about 14 feet high—means that the foreground figures are roughly life-size; they act as interlocutors between the viewer and the events transpiring within each tapestry. They invite us to witness the marvels staged by Catherine and the artists, writers, musicians, and performers in her employ: an attack on a fantastic mechanical whale, a tournament of knights on horseback, or Apollo and the muses serenading dancers and visiting dignitaries from atop an artificial “mountain.” Catherine herself—always clad in black mourning dress—appears in each tapestry as a reminder of her central role in each “magnificence” and of her unwavering determination to secure continued Valois rule.

Despite those efforts, the Valois monarchy ended in 1589 with the assassination of Catherine’s son Henri III, king of France, mere months after her own death. Also in that year, the *Valois Tapestries* left Paris and became part of the Medici family collections in Florence. In 1737 these collections became the property of the state, and the tapestries found their way to the Gallerie degli Uffizi, where they are housed today. Although the hangings were a treasured part of the collection, 450 years of exposure to dirt, light, and other environmental factors inevitably wreaked damage and degradation upon delicate fibers and light-sensitive dyes. In the late 1990s, a comprehensive conservation survey was undertaken to assess how to address these issues. The conservation protocol included cleaning the tapestries and removing oxidation from the metal-wrapped threads; stabilizing sewn elements and reweaving to restore or reinforce areas of damage, degradation, or loss; and attaching a secure lining and hanging devices to the reverse of each tapestry. Six of the eight *Valois Tapestries* have been conserved and can be seen at the Cleveland Museum of Art—for the first time anywhere—in all their brilliance. 🏰📖

In Her Image

Rania Matar’s portraits capture the universal essence of girlhood

All photographs by Rania Matar (Lebanese, b. 1964). Courtesy of the artist and Robert Klein Gallery

A Girl and Her Room: Siena, Brookline, Massachusetts 2009. Inkjet print; 71.1 x 106.7 cm



EXHIBITION

In Her Image: Photographs by Rania Matar

October 27, 2018–January 13, 2019

Transformer Station, 1460 West 29th Street

Organized by the Amon Carter Museum of American Art

PANEL DISCUSSION

From Girlhood to Womanhood: A Panel Discussion with Rania Matar

Fri/Nov 16, 7:00–9:00

Transformer Station

“I seek to focus on our essence, our physicality, our vulnerability, on growing up and growing old—the commonalities that make us human,” Rania Matar reveals.¹ The photographer expresses these shared traits through subtle yet telling portraits that examine the nature of female identity in girlhood, adolescence, and middle age in the United States and Lebanon. Matar’s images address her subjects’ identities but also reflect her own experiences.

Born in Lebanon in 1964 and raised there during the civil war, Matar came to the United States in 1984 to continue her study of architecture and has lived here ever since. She became a practicing architect, married, and started a family, then began photographing to tell her family’s story, recording her children as they grew. But the tragic events of 9/11 prompted Matar to begin telling others’ stories as well. “It seemed that the world had become divided into Them/Us,” she recalls. “As a Lebanese American, I wanted to tell a different story of the Middle East.”² This exhibition, the first survey of the artist’s work, includes photographs from four series between 2009 and 2016.

The series *L’Enfant-Femme* was inspired by the artist’s 13-year-old daughter. Matar began photographing that fleeting stage when a girl starts to become a woman, described in French as *l’enfant-femme*. Matar asked her tween subjects to choose their own poses, forbidding them only from donning

a “selfie smile.” Some girls displayed what the artist describes as a beautiful awkwardness. Others instinctively adopted stereotypically seductive postures, echoing the sexualized images of women that abound in mass media. *Clara, 8, Beirut, Lebanon* shows a young girl who assumed the pose of an odalisque—a recumbent female figure used in Western art as an emblem of exoticism and female sensuality. Initially, Matar was only going to photograph girls between the ages of 10 and 12 for the series. She had almost finished shooting Clara’s two sisters at the family home when she spotted their younger sister and didn’t want her to feel left out. Eight-year-old Clara, reflects the photographer, became “my muse for the project.”³

Matar returned to photograph some of the young women from *L’Enfant-Femme* between two and five

Becoming: Samira, 17, Bourj El Barajneh Refugee Camp, Beirut, Lebanon 2016. Inkjet print; 61 x 48.7 cm

years later, often in the same location, to create the series *Becoming*. Pairs of photographs show tweens becoming teens. “Subtle changes in body language, hand gestures, feet positions and attitude are the focus of these photographs,” writes the photographer.⁴ Matar has been photographing Samira, seen in the CMA’s exhibition *In Her Image* at ages 12 and 17, since Samira was 5. She is a third-generation Palestinian refugee living at the Bourj El Barajneh Refugee Camp located near Beirut. Samira wears the hijab, “but not in any way that is modest or repressed,” Matar observes. “She is wearing it with tight jeans, tattooed eyebrows, etc. It’s all an expression of identity.”⁵

When her daughters became teenagers, Matar noted “how aware they were of each other’s presence, and how much the group affected the identity they were portraying to the world.”⁶ She decided to photograph young women alone, each “in the personal space she was curating for herself, where she was exploring her own sense of identity.”⁷ In the resulting series, *A Girl and Her Room*, the sitter’s bedroom becomes almost a thought bubble of the girl’s mind and self-image. The room of Siena, who lives near Boston, reveals a dual identity that fluctuates between adult and child. Walls plastered with magazine pages of female swimsuit models contrast with child-like animal-pattern bedsheets and a giant stuffed animal.

L’Enfant-Femme: Clara, 8, Beirut, Lebanon 2012. Inkjet print; 73.2 x 91.4 cm



Notes

1 Rania Matar, “Unspoken Conversations: Project Statement,” <http://www.raniamatar.com/portfolio/unspoken-conversations/index.php>.

2 Lyle Rexer, “Interview: Rania Matar,” *Photograph* (March/April 2018), 45.

3 Rania Matar, phone interview with author, August 31, 2018.

4 Rania Matar, “Becoming: Project Statement,” <http://www.raniamatar.com/portfolio/becoming/index.php>.

5 Matar, phone interview.



The final series of images in the show, *Unspoken Conversations*, juxtaposes adolescent daughters and their middle-aged mothers to convey the complexity and universality of the mother-daughter relationship. Matar, whose own mother died when she was three, began these dual portraits when her own elder daughter left for college in 2014. “I realized that as she was growing up, I was getting older, but also that my role as a mother was about to change,” Matar recalls. “Like the rest of my work, I am exploring through my photography what I find myself and my daughters going through. Observing mothers and daughters together seemed to me to offer versions of the same person separated by the years.”⁸

While each of the four series on view contains images made in the United States and Lebanon, an individual photograph’s location is not always evident. That fact reflects the penetration of Western culture into the Middle East, as well as the artist’s desire to focus on commonalities rather than differences between cultures, on universality rather than nationality. Rania Matar feels that the origin of her work is intuitive and introspective rather than social or political. “It certainly involves my cultural identity but also something more particular to my experience as a woman.”⁹ 🏠

6 Rania Matar, “A Girl and Her Room: Project Statement,” <http://www.raniamatar.com/portfolio/girl-and-her-room/index.php>.

7 Rexer, “Interview,” 45.

8 Ibid., 46.

9 Ibid., 45.

Who RU2 Day?

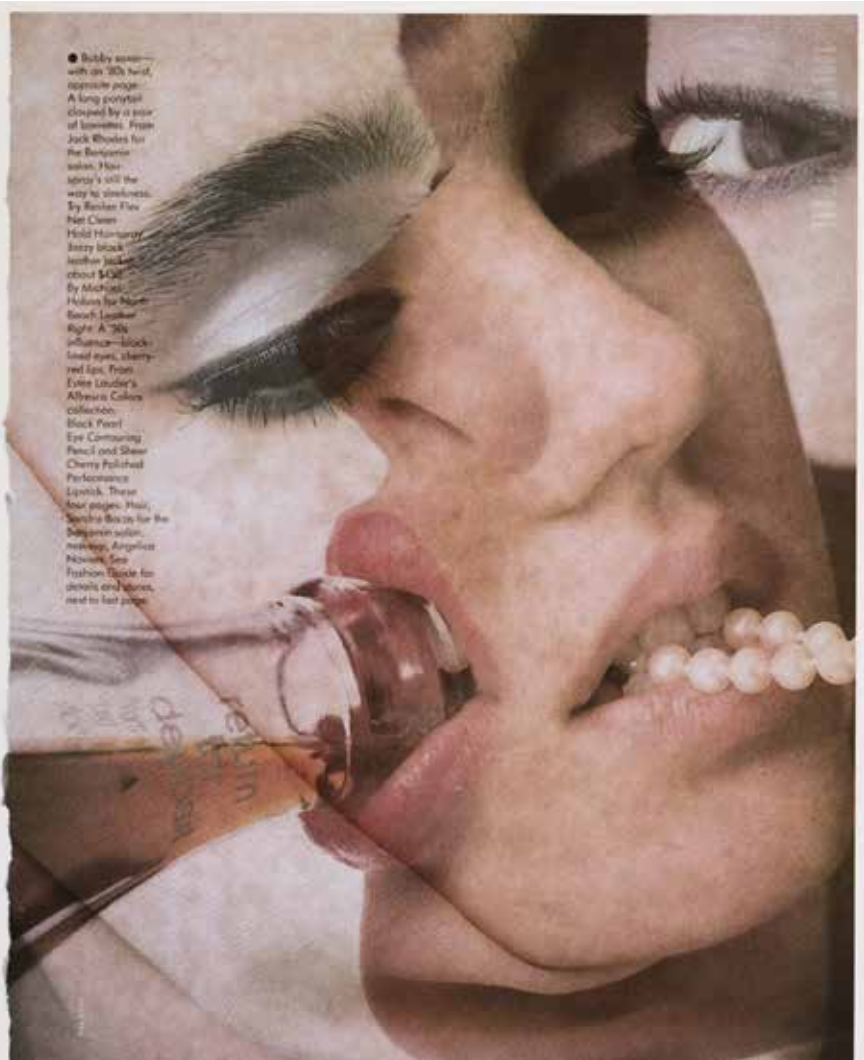
Exposing mass media as a manufactured experience

EXHIBITION
Who RU2 Day: Mass Media and the Fine Art Print

November 18, 2018–
March 24, 2019

James and Hanna Bartlett
Prints and Drawings
Gallery (101)

Recto/Verso 1989. Robert
Heinecken (American, 1931–
2006). Cibachrome; 27.9 x
35.5 cm. Purchase from the
J. H. Wade Fund, 2013.57.7.
© Robert Heinecken, Courte-
sy of Rhona Hoffman Gallery



The question “What do I think of when I think of blackness?” inspired Carl Pope Jr.’s monumental letterpress poster installation, *The Bad Air Smelled of Roses*, on view in the exhibition *Who RU2 Day: Mass Media and the Fine Art Print*. A recent acquisition, the work posits replies to this question by juxtaposing dozens of text-based posters in what the artist has described as an ongoing graphic essay about the presence and function of blackness in society. The answers come from a range of sources, including modern black literature, René Descartes, jazz and rap music, Malcolm X, Sigmund Freud, movies, and television. Although Pope draws deeply on African American culture, the blackness he charts is, in his words, “not only a hue associated with Africa, its population, and the African Diaspora,” but an alternative way of comprehending the world

Emily J. Peters
Curator of Prints
and Drawings

James Wehn
Guest Co-Curator

from a space of otherness, encompassing all that is commonly unseen, unknown, forgotten, repressed, or rejected. Playfully contrasting fonts and colors, Pope gives rhythm and texture to his sources as he transposes them into the vernacular of the letterpress medium, a commercial printing method traditionally used for advertisements, handbills, and picket signs. Unframed and stapled to the wall, the posters, like Pope’s concept of blackness, resist categorization, equivocating between fine art prints and public notices.

Pope’s installation is one of the 13 contemporary works on paper in the exhibition. The artists on view exploit print and photographic methods in ways that expose mass media as a manufactured experience, while examining its role in the formation of societal and personal identities. They also test notions of high art, rejecting traditional fine printmaking techniques or using them to reproduce the look and feel of mass media—revealing a blurry line between art and information, fact and fiction.

Pope is not alone in challenging prevailing ideologies. Several artists in the exhibition juxtapose miscellaneous texts and images as a way to question how history and culture are framed and who does the framing. In *Les Aventures des Cannibales Modernistes* (*The Adventures of the Modernist Cannibals*), Enrique Chagoya layers comic book imagery, European engravings and woodcuts, Mayan and Aztec symbols, ethnic stereotypes, and references to Modernist painting in order to suggest that dominant civilizations cannibalize the cultures of those they conquer. Modeling the work on the format of a pre-Hispanic Mayan codex, Chagoya imagines a “reverse anthropology,” an alternate, non-linear history in which Latin American stereotypes assume dominant roles and subjugate the politics and art of Europe and the United States.

Chagoya combines woodcut and color lithography on handmade *papel de amate* (bark paper typical of Mayan codices) that has been carefully joined so the pages unfold like an accordion and are read from right to left. On one of the pages, the Mexican comic book heroine Adelita wallops Superman. The backdrop of their battle is a page from an astronom-



ical almanac in the Dresden Codex, one of only a few Mayan books to survive the Spanish conquest. While the superheroes fight, a cartoon astronaut based on Mexican singer and movie star Jorge Negrete strides onto the next page to shoot killer bees at French Resistance soldiers.

Experimental photographer Robert Heinecken takes a different approach in his exploration of connections between mass media and culture. Each image in his portfolios *Are You Rea* and *Recto/Verso*

was created by meshing the front and back of a single magazine page, an effect he recorded photographically by shining light through the magazine’s thin paper while it was in contact with a light-sensitive

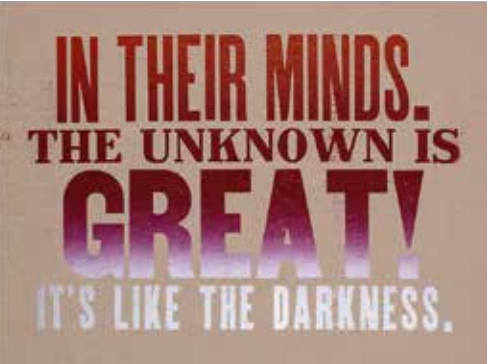
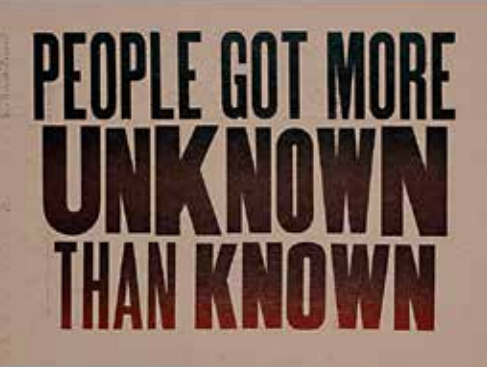
medium. The intermingled images and texts generate unforeseen combinations that Heinecken found to be ironic or socially significant. Derived from 1960s news and political magazines, the black-and-white images from *Are You Rea* reveal an intersection of politics, power, and defined gender roles. The glossy color images from *Recto/Verso* underscore a campaign of vanity and sex in fash-

**The intermingled images and
texts generate unforeseen
combinations that Heinecken found
to be ironic or socially significant**

ion magazines aimed at women during the 1980s, a heyday of commercial-driven mass consumerism.

Heinecken was fascinated by mass media’s visual and textual strategies, but he was also wary of the ways those strategies could manipulate people’s perceptions of themselves and the world. In its own way, each work in this exhibition takes up a similar theme, challenging us to be alert viewers and readers, to consider different perspectives, and to contemplate how mass media may shape our answers to the question *Who RU2 Day?* 🍷

Les Aventures des Cannibales Modernistes (detail),
1999. Enrique Chagoya (American, b. Mexico, 1953).
Accordion-folded book with eight lithographs and woodcuts
with chine collé on *amate* paper; page detail: 19 x 29.3 cm.
Dudley P. Allen Fund, 2018.17



The Bad Air Smelled of Roses: People Got More Unknown Than Known in Their Minds. The Unknown Is Great! 2004–ongoing. Carl Pope Jr. (American, b. 1961). Letterpress posters; 35.6 x 48.3 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund and gift of David Lusenhop in honor of the artist, 2018.33.85–86

North of the Border

A preview of the Korean gallery’s new display, coming in January

The Seven Jeweled Peaks: Chilbo Mountains 1700s. Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; ink and color on cloth; 158.1 x 438.2 cm. Mr. and Mrs. William H. Marlatt Fund, 1989.6

Octofoil-Shaped Mirror Featuring Ci Fei, the Dragon Slayer 960–1279. China, Song dynasty (960–1279)–Jin dynasty (1115–1234). Bronze; diam. 17.2 cm. Gift of Drs. Thomas and Martha Carter in Honor of Sherman E. Lee, 1995.376

Inspired by recent political attempts to secure peace in Northeast Asia, the next installation in the Korean gallery (236), opening in January, explores artworks that capture the identity of cities and natural sites north of the Korean demilitarized zone.

Although Pyongyang is now better known as the capital of one of the world’s most oppressive regimes, the city became the capital of the Goguryeo kingdom (37 BC–668) in AD 427, as the kingdom expanded its territory. During the Joseon dynasty (1392–1910), Pyongyang was famed for its stable government and economic prosperity but also for its performance artists. By the turn of the 19th century, the city’s large population of Christians earned it the nickname “the Jerusalem of the East.” In fact, Kim Il-sung (1912–1994), founder of the Democratic People’s Republic of Korea (the formal name of North Korea, established in 1948), was from a devoted Christian family. In his 1992 memoir, Kim expressed his gratitude to a number of Korean Christian leaders, including Son Jeong-do (1872–1931), who supported Kim’s resistance activities against Japanese colonial rule.

The City of Pyongyang, a ten-panel folding screen, accurately renders some of the city’s historical architecture and geography, including the Hall

of Revering Virtue, a shrine worshipping a legendary sage believed to have brought advanced technologies from China to Korea, and the Shrine of Military Heroes, a monument dedicated to Chinese military generals who fought on behalf of Korea during the Japanese invasion (1592–97). The screen’s bottom section is largely occupied by the Taedong River that flows through the city. During the Joseon dynasty, the river was host to extravagant boating parties to celebrate the inauguration of new governors. During a boat ride on the Taedong in 1994, former US president Jimmy Carter is said to have won Kim Il-sung’s promise to freeze North Korea’s nuclear program, although their agreement never came to fruition.

An assemblage of objects, including celadons, spoons, seals, and bronze mirrors, shed light on the common burial practice during the Goryeo dynasty (918–1392). Although the interior of Goryeo tombs could be accessed without much difficulty, they were left untouched until the late 19th century. During the colonial period (1910–45), Japanese archaeologists actively excavated areas such as the tombs located in the dynasty’s former capital, Kaeseong, near the present-day border of South Korea.

Sooa McCormick
Associate Curator
of Korean Art



Landscape with Waterfall 1800s. Joseon dynasty (1392–1910). Han Unpyeong (Korean). Ink and color on paper; 59.3 x 28.3 cm. Gift of the John Huntington Art and Polytechnic Trust, 215.1915



Spoons Korea, Goryeo dynasty (918–1392). Bronze. From top: 1918.508, 1918.509, 1918.514, 1921.667



Bronze spoons and mirrors are the most common items found in tombs. Many of the spoons have a curved handle that splits into a jagged fish-tail design. This form is not unique to Korea, but was also widely used in the area ruled by two non-Han Chinese states, Jin and Liao. Seemingly ordinary objects like spoons, however, reveal interactions between the Goryeo dynasty and northern states of non-Han China that were often omitted in official textual archives. One octofoil-shaped mirror narrates the story of Ci Fei, the dragon slayer. Although the mirror is currently classified as a Chinese work of the Jin dynasty (1115–1234), recent excavation reports reveal that this particular type of mirror was in fact exclusively unearthed from Korean tombs built during the Goryeo period. This might result in a reattribution to a Korean maker.

This new installation also celebrates the natural beauty of North Korea through renderings of two notable mountain ranges. The Guryong (Nine Dragon) waterfall in the Diamond Mountains is depicted in *Landscape with Waterfall*. Two scholar-tourists, guided by a Buddhist monk, enjoy both the spectacle and the roar generated by the water cascading into the pond. The ten-panel folding screen *The Seven Jeweled Peaks: Chilbo Mountains* portrays the Seven Jeweled Mountain. Shaped by ancient volcanic eruptions, its eccentric and awe-inspiring terrain includes phallic-shaped pillars; a large flat-topped, steep-sided cliff; and a rugged mountain composed of metamorphic and igneous rocks.

These natural wonders have always been beloved as popular tourist destinations, but after the Korean War (1950–53) they became isolated from the outside world. The works in this installation allow us to experience what we can only imagine. 🏯

The City of Pyongyang late 1800s. Joseon dynasty (1392–1910). Kim Yun-bo (Korean, 1865–1938). Ten-panel folding screen; overall: 98.1 x 305 cm. Private collection



Fit for a Hun

If you can't beat them, buckle them

RIGHT
Buckle AD 400s. Hunnish, Migration period. Bronze, gilding, garnets; 5.8 x 4.4 cm. The Cleveland Museum of Art, Purchase from the J. H. Wade Fund, 1930.226



FAR RIGHT
Shoe Buckle AD 400s. Hunnish, Migration period. Gold, garnets; 2.6 x 5.4 cm. The Walters Art Museum, Baltimore, 57.449



The Migration period began in AD 375 with the invasion of Europe by the Huns from Central Asia. By AD 443, Attila the Hun (c. AD 406–453) had formed a unified empire across the continent. Unable to defeat the Huns, the declining Roman Empire began to rely on Hunnish leaders for military assistance to its western and eastern empires in return for large rewards of gold.

The art of these nomadic, so-called barbarians consisted of small portable objects of personal adornment. Within their military society, embellishment of weapons and clothing was a sign of the wearer's status; often these objects would accompany the individual to his grave. Priscus, a Roman ambassador, visited the court of Attila in AD 449. He recorded that members of the court possessed

swords, boot fasteners, and horse bridles adorned with gold, gems, and other costly materials, and that they dined off gold and silver dishware.

One such piece of finery is a bronze buckle executed in the cloisonné technique, originally gilded, currently on display in gallery 106A. A large cabochon garnet dominates the center, surrounded by smaller garnets. Formed using thin strips of metal, the resulting compartments (*cloisons* in French) were inlaid with meticulously cut garnets adhered

over gold foil, which reflects light and increases the stones' luster. This intricate technique was most often applied to the equipment of high-status men. Along with rubies and carnelians, garnets have

been revered since ancient times for glowing like fire but resisting it. During the AD 400s, they were the most popular gemstone for personal adornment. Their red color was associated with blood, life, and love.

Although buckles were typically used to fasten belts, this example's smaller size may indicate that it decorated a shoe or was used to fasten the end of a sword belt to a costume belt. Similar buckles have been found in Hunnic graves in Hungary, Germany, Poland, and Russia; matched pairs have been identified in burials near the feet of the deceased. Often produced in Roman workshops, these types of buckles served as gifts meant to persuade barbarians to become Roman allies. Those of the highest quality likely belonged to Hunnish nobles connected to the Roman army. 🏰

Amanda Mikolic
Curatorial Assistant,
Medieval Art

FURTHER READING

Bright Lights in the Dark Ages by Noël Adams (2014)

From Attila to Charlemagne by Katharine Reynolds Brown (2000)



Sherman and Ruth

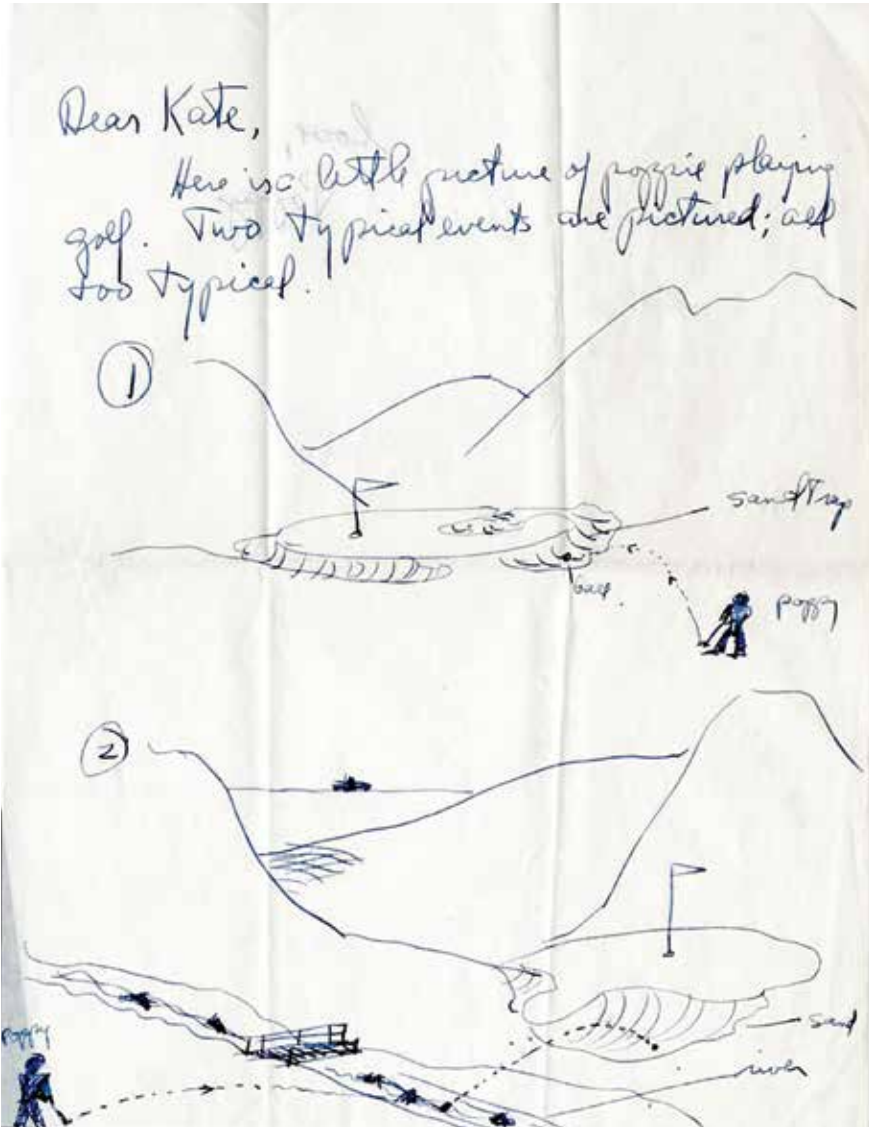
A new collection in the archives offers a personal glimpse of the storied CMA director and his wife

Family Papers Among the materials included in the Sherman and Ruth Ward Lee Family Papers are a 1938 photograph (right) of the couple before they married and a letter (below) that Lee wrote to his daughter Katharine while he was working in Japan after WWII.

Researchers at the museum archives will soon be able to explore the Sherman and Ruth Ward Lee Family Papers, which document the personal lives of the CMA's third director and his beloved wife and collaborator. Donated by the Lee family, the collection tells the story not only of Sherman's perseverance and success but also of his love for Ruth.

Leslie Cade
Director of
Museum Archives

The couple met while students at American University in Washington, DC. After Ruth Ward appeared as one of America's "Beauties of the Eastern



Seaboard" in the April 12, 1938, issue of *Life* magazine, Sherman wasted no time and they were married less than five months later. He claimed that she "civilized" him; indeed, she was at his side throughout their 70-year marriage. Revered as a scholar and connoisseur, as well as one of the 20th century's most esteemed art museum directors and art historians, Sherman led the CMA for 25 years.

The family papers reveal the romantic and playful side of a couple beloved by friends and family. Their story unfolds through love letters, whimsical missives to the Lee children, official records, family photographs, genealogical material, and memorabilia that include letters dating from Lee's service in the navy during World War II and when he was later stationed in Tokyo as adviser on collections in the Arts and Monuments Division of the Supreme Allied Command. Photographs document the relationship between the couple and their family, friends, and colleagues, while a published genealogy traces their roots in America. The records of Lee's tenure as museum director open to researchers in 2019. 🏰

Fresh Take

Three of the Northern European galleries get a new look

In late November, galleries 213–15 will temporarily close to prepare for a new permanent collection installation. Although the focus remains on the arts of the Netherlands, Germany, Central Europe, and France from about 1600 to 1725, the galleries will be completely redesigned in order to explore the contexts in which these pieces might originally have been displayed: an upper middle-class home; an ecclesiastical setting, such as a church or private chapel; or an aristocratic French collection. The new displays feature additional objects from the permanent collection, including several important recent acquisitions. This initiative realizes a key goal of the museum’s strategic plan: to continually refashion the permanent collection displays, keeping them vivid, fresh, and inspiring. The reinstallation of the

Marjorie E. Wieseman
Paul J. and Edith Ingalls
Vignos Jr. Curator of
European Paintings and
Sculpture, 1500–1800

Northern European galleries has been made possible through the support of the newly created Sally and Sandy Cutler Strategic Opportunities Fund. Currently hung with predominantly 17th-century Dutch paintings, gallery 213 will now focus on the types of paintings and decorative arts that might have been found in the home of a wealthy Dutch family around 1650. Having recently won independence from Spain, the Dutch Republic (modern-day Netherlands) was proud of its identity as an independent, democratic, and relatively secular society in which success was measured by ingenuity and hard work, rather than by noble birth or ecclesiastical favor. Accordingly, much of the art produced and collected during this period focused on portraits, landscapes, still lifes, and genre scenes: real, tangible subjects that had relevance for ordinary citizens.

Frans Hals’s *Portrait of Tieleman Roosterman*, for example, depicts the wealthy textile merchant as a vibrant individual who was probably heavily involved in the day-to-day running of his successful business empire. The global reach of Dutch mercantile and seafaring empires is suggested in the presence of blue-and-white ceramics imported to the Netherlands from China and Japan, as well as the local Delft earthenware they inspired. Landscapes by Jan van Goyen, Meindert Hobbema, Jacob van Ruisdael, and their contemporaries, on the other hand, largely celebrate the subtle pleasures of the Dutch countryside. Van Goyen’s serene *View of Emmerich* captures the country’s typically flat, watery topography, stretched beneath a towering cloud-filled sky. Among the new acquisitions on display is Dirck van Baburen’s *Violin Player with a Wine Glass*. Baburen, one of the leading Dutch followers of Caravaggio, was renowned for his bold depictions of lusty, vivacious street performers resounding with infectious joie de vivre—qualities richly apparent in the CMA’s painting.

A different kind of domestic environment takes center stage in the reinstalled gallery 215: here, the display will evoke the private spaces of French aristocracy of around 1725. During this period in France, the development of the fine and decorative arts was integral to the reign of Louis XIV (r. 1654–1715), the “Sun King,” who styled himself



Ebony Cabinet c. 1690.
André-Charles Boulle
(French, 1642–1723).
Marquetry in metal and
tortoise shell, wood; 101.3 x
117.6 x 50 cm. John L.
Severance Fund, 1949.539

not only absolute monarch but also absolute arbiter of taste. “There is nothing that indicates more clearly the magnificence of great princes than their superb palaces and their precious furniture,” the king proclaimed; he employed highly skilled cabinetmakers, or *ébénistes*, to produce exceptional veneered and marquetry case furniture, such as tables, cabinets, and commodes, or chests of drawers. The esteemed royal cabinetmaker André-Charles Boulle is represented with a stunning cabinet, richly ornamented with his signature technique of metal marquetry (brass or pewter inlaid on tortoiseshell) and gilt-bronze mounts. A remarkable suite of furnishings from the Savonnerie carpet manufactory (also under royal patronage) is represented by a magnificent wall hanging and four upholstered chairs. The suite, ordered as a royal gift to honor the marriage of two noble families, depicts the seasons, scenes from Aesop’s fables, and the two families’ coats of arms. Complementing the decorative arts is a selection of paintings that probably once adorned the homes and palaces of wealthy French aristocrats; these works include flamboyant portraits, like that of Cardinal Guillaume Dubois by Hyacinthe Rigaud, and elegant historical or mythological scenes, like François De Troy’s sensual depiction of Pan and Syrinx. The presence of several Dutch paintings

from the late 1600s is a reminder that these elegant and precise re-creations of a past “golden age”—such as Gerard ter Borch’s *Portrait of a Woman* or Pieter de Hooch’s *Portrait of a Family Making Music*—were among the most expensive and highly sought-after paintings for an 18th-century French collector’s cabinet. In gallery 214, situated between these two very different domestic settings, the museum’s remarkable collection of wood sculpture from Germany and Central Europe will continue on display, with the presentation refined to afford a clearer understanding of the works’ original context in chapels, churches, and devotional spaces. Also featured here is another important new acquisition: a vivid and dynamic painting on copper of Christ’s resurrection by Johann König, the most important artist active in Augsburg and Nuremburg in the early 1600s. 🏠



Violin Player with a Wine Glass 1623. Dirck van Baburen (Dutch, c. 1595–1624). Oil on canvas; 80.4 x 67.1 cm. Leonard C. Hanna Jr. Fund, 2018.25



The Resurrection of Christ 1622. Johann König (German, 1586–1642). Oil on copper; 61 x 46 cm. Leonard C. Hanna Jr. Fund, 2017.192

Barbara Robinson

A lifetime of arts, activism, and advocacy



HOWARD AGRESTI

Barbara Robinson has made it her life’s mission to advocate for the arts. Her service to arts and culture has had a deep and lasting impact, extending well beyond the borders of northeast Ohio.

At the Cleveland Museum of Art, Robinson is revered as a longtime friend, honorary trustee, and generous benefactor who has supported the Transformation Campaign and initiatives of the museum’s strategic plan, *Making Art Matter*. The galleries of Near Eastern art and Etruscan and South Italian art are named for Robinson in recognition of her service to and philanthropic support of the museum.

Robinson has never been one to back down from a difficult challenge. In the late 1980s, she successfully went toe to toe with politicians who wanted to defund the National Endowment for the Arts (NEA), following an uproar over controversial works of art created by artists receiving NEA funding.

As head of the Ohio Arts Council from 1987 to 2000, Robinson transformed the organization into one of the nation’s most respected state arts councils. She helped bring the arts to rural areas and paved the way for cultural exchanges with Cuba, Mexico, Israel, and other countries. “Creating cooperation on the international front gives you respect and trust

for different cultures and for people who are not like you,” she says. “It also makes you appreciate what others can achieve.”

In June 2018, the Cleveland Arts Prize lauded Robinson’s accomplishments with the founding of the Barbara S. Robinson Prize for the Advancement of the Arts. The annual award recognizes an individual or organization demonstrating extraordinary commitment to the advancement of the arts through leadership in public policy, legislation, arts education, and community. At the Cleveland Arts Prize’s 58th annual awards ceremony, held in October at the CMA, director William M. Griswold received the inaugural award.

Robinson’s life has been rich with the arts from an early age. An only child, she has fond memories of growing up in a house filled with music. Her father was an amateur violist who loved to listen to opera, and musicians would fill the family’s living room on weekends for impromptu concerts. Robinson studied flute, violin, and piano. In fact, she began her career in the arts as a pianist, appearing as a soloist with the orchestras of the New England Conservatory of Music and the Boston Pops.

Memories of visiting the CMA with her parents also hold a special place in her heart. They would

Julie Evans
Donor and Member
Communications
Manager



KEITH BEER PRODUCTIONS

often spend time admiring the *Thinker* and objects in the armor court, before enjoying tea and crackers while watching swans at the lagoon.

Robinson’s parents instilled in her a passion for service to the arts. Her mother was a social worker and head of a community center. Her father, a CPA, volunteered at a community center and helped to break down barriers for minorities. From these examples of service, she learned that change happens when you leave the sidelines and get involved. “By participating in civic discussions and listening to different viewpoints,” she says, “you learn to respect people who may be different from you. That’s key to advocating for the arts.” Robinson has stepped back from many of her official responsibilities, but she lends invaluable insight to the councils and agencies she formerly chaired.

“The CMA succeeds in making its multigenerational programs relatable to all,” she says, pointing to programs like studio classes, music in the galleries, and community events such as Parade the Circle. “You have to build an atmosphere of inclusivity to let people know that the arts are for everyone,” she says. “Art does matter.” 🏠

The Cleveland Arts Prize: William M. Griswold

Leadership by example

Congratulations to CMA director William M. Griswold on being awarded the Cleveland Arts Prize’s Barbara S. Robinson Prize for the Advancement of the Arts. Griswold received the honor for his proactive commitment to returning undocumented antiquities to their countries of origin. He also earned this recognition for his leadership in making education a priority at the CMA, reorganizing and expanding the museum’s Division of Public and Academic Engagement, and putting the museum’s audience at the center of the new strategic plan. Recently, as part of a national cohort of institutions, the CMA launched a major initiative to address the long-standing lack of diversity in museum professions.



ROBERT MULLER



The Age of the Medici

The great Italian filmmaker Roberto Rossellini (1906–1977), who pioneered Italian neorealism in post-WWII films such as *Open City* and *Paisan*, ended his illustrious career with a series of historical films made for television. These wide-ranging docudramas, made during the 1960s and ’70s, were designed to educate audiences about some of the great, influential figures of Western civilization, whom Rossellini tried to humanize.

Compared to conventional costume dramas, these relatively low-budget movies were radical and minimalist—talky, didactic, emotionally flat, and somewhat static. They shunned name actors and traditional movie “illusionism” and embraced artifice and proffered philosophical arguments. Yet these detached, cerebral works teem with fascinating incidents and ideas, and have engendered a coterie of ardent fans around the world.

The three-part *The Age of the Medici*, made in the midst of Rossellini’s historical cycle and first broadcast in 1972–73, dramatizes how the banker Cosimo de’ Medici, great-great-great-grandfather of Catherine de’ Medici, founded the political dynasty that fostered the flowering of the Italian Renaissance. In December, we show the entire series (in its original English-language version) in Morley Lecture Hall. Admission to each part is \$10, CMA members \$7.

John Ewing
Curator of Film

THE AGE OF THE MEDICI

Three parts, all directed by Roberto Rossellini. (Italy, 1972–73, in English)

PART 1 The Exile of Cosimo Tue/Dec 4, 1:45. Wed/Dec 5, 7:00. Cosimo de’ Medici, head of a prominent banking family in 15th-century Florence, amasses wealth and consolidates power before running afoul of the rival Albizzi clan. (82 min.)

PART 2 The Power of Cosimo Tue/Dec 11, 1:45. Fri/Dec 14, 7:00. Returning from exile in Venice, Cosimo the Elder turns patron of the arts while continuing to accrue money and influence. (82 min.)

PART 3 Leon Battista Alberti: Humanism Sun/Dec 16, 1:30. Tue/Dec 18, 1:45. 15th-century Italian architect, author, and “Renaissance man” Leon Battista Alberti takes center stage in the concluding part of Rossellini’s historical saga. (92 min.)



TOP and ABOVE

The Age of the Medici Rossellini looks at the famed family.



Cuban Food Stories Native returns to Cuba seeking authentic flavors.

Other Films

Unless noted, each film \$10, CMA members \$7.

Cuban Food Stories Fri/Nov 2, 7:00. Sun/Nov 4, 1:30. Directed by Asori Soto. This celebration of Cuban cuisine finds an expatriate filmmaker visiting remote areas of Cuba to find the missing regional foods of his youth. Cleveland premiere. (USA/Cuba, 2018, subtitles, 82 min.)

EXHIBITION ON SCREEN

Degas: Passion for Perfection Tue/Nov 6, 1:45. Fri/Nov 9, 7:00. Directed by David Bickerstaff. Edgar Degas’s lifelong quest to capture everyday life is explored in this new movie inspired by a recent exhibition at the Fitzwilliam Museum in Cambridge. Cleveland premiere. (UK, 2018, 85 min.) *Special admission \$14, CMA members \$10.*

Memoir of War Sun/Nov 11, 1:30. Tue/Nov 13, 1:45. Directed by Emmanuel Finkiel. With Mélanie Thierry and Benoît Magimel. In this film version of Marguerite Duras’s semiautobiographical novel *La Douleur*, a young female French Resistance fighter befriends a Nazi collaborator near the end of WWII. Cleveland premiere. (France/Belgium/Switzerland, 2017, subtitles, 127 min.)

Cielo Fri/Nov 16, 7:00. Directed by Alison McAlpine. This love letter to the night sky was filmed in Chile’s dark and lofty Atacama Desert. Cleveland premiere. (Chile/Canada, 2017, subtitles, 78 min.)

Dolores Sun/Nov 18, 1:30. Directed by Peter Bratt. This acclaimed documentary looks at the heroic life and work of farm labor organizer and civil rights advocate Dolores Huerta (b. 1930). (USA, 2017, 95 min.) *Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members \$7.*

Making Montgomery Clift Tue/Nov 20, 1:45. Fri/Nov 23, 7:00. Directed by Robert Clift and Hillary Demmon. The youngest nephew of movie star and icon Montgomery Clift reexamines his uncle’s “tormented” life from his unique family perspective. Cleveland premiere. (USA, 2018, 88 min.)

Garry Winogrand: All Things Are Photographable Sun/Nov 25, 1:30. Tue/Nov 27, 1:45. Directed by Sasha Waters Freyer. This new documentary chronicles the life and career of NYC street photographer Garry Winogrand (1928–1984). Cleveland premiere. (USA, 2018, 90 min.)



Directed by Ida Lupino

Best known as an actress, British-American screen star Ida Lupino (1918–1995) was also a pioneering filmmaker who helmed low-budget movies addressing sensitive issues that Hollywood shunned. We mark the centennial of Lupino’s birth with three of the best movies she directed. Each film \$10, CMA members \$7.



Outrage Wed/Nov 28, 7:00. Fri/Nov 30, 7:00. With Mala Powers. The rape of an innocent bookkeeper—and its aftermath—are powerfully depicted in this groundbreaking social drama that was years ahead of its time. (USA, 1950, 75 min.)

The Hitch-Hiker Fri/Dec 7, 7:00. Sun/Dec 9, 1:30. With Edmond O’Brien, Frank Lovejoy, and William Talman. In this tense, taut thriller, two fishing buddies pick up a hitcher who turns out to be a psychopathic killer. The first noir movie directed by a woman may also be Lupino’s masterpiece. (USA, 1953, 71 min.)

The Bigamist Fri/Dec 21, 7:00. Sun/Dec 23, 1:30. With Joan Fontaine, Ida Lupino, and Edmond O’Brien. A traveling salesman

loves two women who each offer him something the other can’t. This provocative drama marks the only time Lupino directed herself in a movie. (USA, 1953, 80 min.)

Outrage Lupino traces the aftermath of a rape.

SILENT FILM WITH LIVE MUSIC

The Ancient Law Sun/Dec 2, 1:00. Directed by E. A. Dupont. Pianist Donald Sosin and klezmer violinist Alicia Svigals provide live accompaniment to this newly restored German-Jewish silent film about the rift between a rabbi and his son who wants to become a stage actor. Cleveland revival premiere. (Germany, 1923, English intertitles, color-tinted b&w, 135 min.) *Special admission \$20, CMA members \$15. Gartner Auditorium.*

Presented with support from the Sunrise Foundation for Education and the Arts. Promotional support provided by the Mandel JCC Cleveland Jewish FilmFest.

Making Montgomery Clift
From another perspective



The Ancient Law If I were an actor . . .

Georgia O’Keeffe Fri/Dec 28, 7:00. Sun/Dec 30, 1:30. Directed by Bob Balaban. With Joan Allen and Jeremy Irons. The legendary but sometimes trying relationship between Georgia O’Keeffe and photographer Alfred Stieglitz is dramatized in this biographical film with a script by Tony Award winner Michael Cristofer. (USA, 2009, 89 min.)



Chamber Music in the Galleries

We welcome the start of a new season of the popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Free; no ticket required. Wed/Nov 7, 6:00 *CWRU Medieval Ensemble*. Wed/Dec 5, 6:00 *CIM Woodwind Chamber Ensembles*.

Oberlin Contemporary Music Ensemble

Sun/Nov 11, 2:00, Gartner Auditorium. Timothy Weiss conducts the next concert in our collaboration with Oberlin CME. This one features guest pianists Sarah Gibson and Thomas Kotcheff and includes works by composers-in-residence at Oberlin. \$10, CMA members free. Works by Sarah Gibson, Thomas Kotcheff, Aliya Ultan, Stephen Hartke, and Donald Crockett.

Performing Arts 2018–2019 season sponsors



26 November/December 2018

Paul Goussot Sun/Dec 9, 2:00, Gartner Auditorium. Goussot is *titulaire* of the famous Dom Bedos organ at the medieval Abbey of Sainte-Croix in his birthplace of Bordeaux, France. He recently won first prize for improvisation at the St Albans International Organ Festival in the United Kingdom. Goussot is a prize-winner of various international organ competitions including Belgium's "Musica Antica" festival in Bruges, as well as at St-Maurice, Switzerland; in 2007 he won first prize for improvisation at an international organ festival in Luxembourg. In 2009, as part of a joint program between the Cathedral-Basilica of Saint Louis in New Orleans and the Paris Conservatoire, he was named "First Young Artist"-in-residence at the cathedral. Free; no ticket required.

TOP

Paul Goussot Virtuoso keys

RIGHT

Apollo's Fire Christmas concert

COMING IN JANUARY

Henry Threadgill Fri/Jan 11, 7:30, Gartner Auditorium. For more than 40 years, Henry Threadgill has been celebrated as one of the most forward-thinking composers and multi-instrumentalists in American music. Winner of the Pulitzer Prize for Music in 2016, Threadgill has been called "perhaps the most important jazz composer of his generation" by the *New York Times*. His remarkably agile ensemble Zooid will be augmented by the Oberlin Contemporary Music Ensemble for a world-premiere performance. A Cleveland Foundation Creative Fusion commission. \$25, CMA members \$22.



Apollo's Fire at CMA

Christmas on Sugarloaf Mountain: An Irish-Appalachian Celebration Fri/Dec 14, 8:00, Gartner Auditorium. The international baroque orchestra based in Cleveland performs Jeannette Sorrell's Appalachian Christmas program. Premiered last year in five sold-out concerts, the program returns in a lively new version. Fiddlers, singers, hammered dulcimer, bagpipes, and a whistle-playing dancer join with children's voices to evoke the Celtic roots of an Appalachian holiday. \$28 and up. Tickets and information at apollofire.org or 216-320-0012.

EDUCATION

Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit cma.org for topics.

Special Exhibition Tours Tue/Nov 27–Sun/Jan 13, Tue and Wed at 11:00 and Sun at 2:00, plus Thu/Dec 27 and Jan 3 at 11:00. Join CMA volunteer docents for tours of *Renaissance Splendor*. Tours are limited to 25 participants and depart from the information desk in the atrium. Exhibition ticket fee; CMA members free. Reservation required.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5584.

American Sign Language Gallery Talks CMA staff-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Fri/Nov 23, 2:00 *Turkey Trot*

Sun/Nov 25, 2:00 *Celebrations*

Sat/Dec 15, 2:00 *Celestial*

Thu/Dec 20, 2:00 *Happiness*

Close-Looking Session: Renaissance Splendor Wed/Nov 28 and Jan 16, 6:00–7:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. These sessions offer a guided look at a work of art to mine for richer meaning, explore ideas, and discover overlooked details. To consider how the *Valois Tapestries* functioned as propaganda for the 16th-century French court, we explore the elaborate narratives depicted, as well as the cultural and political context in which the hangings were made. Exhibition ticket required

Talks

Julius Fund Lecture in Ancient Art Wed/Nov 7, 5:30, Recital Hall. Penelope J. E. Davies of the University of Texas at Austin presents "Destruction and Defiance in Late Republican Rome." Davies argues that a series of violent acts perpetrated against well-known public and private buildings by the citizens of Rome were ideologically driven attempts to defy and circumvent a language of power established by the dominant class. Free; no reservation required.

Sponsored by the Department of Art History and Art, Case Western Reserve University

Curator Talk: Clarence H. White Tue/Nov 13, 12:00, Mark Schwartz and Bettina Katz Photography Gallery (230). A curator-led tour of this retrospective devoted to a leading figure of American Pictorialism. Free; no registration required.

Sherman E. Lee and Chinese Art Collecting in Postwar America Wed/Nov 14, 6:00, Recital Hall. Chinese art scholar Noelle Giuffrida presents the history of collecting and exhibiting Chinese art in post-WWII America through the lens of the career of renowned Cleveland curator and museum director Sherman E. Lee. Copies of Giuffrida's recent book, *Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America*, will be available for purchase. Free; no registration required.

From Girlhood to Womanhood: A Panel Discussion with Rania Matar Fri/Nov 16, 7:00–9:00, Transformer Station, 1460 West 29th Street. Lebanese-American photographer Rania Matar uses portraits to examine female identity from adolescence to middle age. Join us for an intimate discussion with the artist and local thought leaders to explore the complexities and universality of the mother-daughter relationship and womanhood. Featuring gallery activities and art-making experiences inspired by the artist and designed by the CMA's Teen CO-OP.

First Annual Distinguished Lecture in African and African American Art Sat/Nov 17, 2:00, Recital Hall. CMA's curator of African art, Ugochukwu-Smooth C. Nzewi, aims to expand the understanding of the arts of Africa through landmark acquisitions and innovative exhibition strategies. He discusses recent acquisitions, including *Totem 01/01-18 (Baga-Batcham-Alunga-Kota)* by Cameroonian artist Hervé Youmbi and *Twilight of the Idols (Fetish) 3* by South African artist Kendell Geers, both on view in the museum's African gallery. Free; ticket required.

Made possible by the Robert P. Madison Family in Memory of Leatrice B. Madison Endowment

The Valois Tapestries: From Brussels to Cleveland (via Paris and Florence) Sun/Nov 18, 2:00, Gartner Auditorium. Joining us from Florence, Italy, are textile conservators Claudia Beyer and Costanza Perrone Da Zara, who discuss the lengthy process of restoring the *Valois Tapestries*. Tapestry expert and exhibition co-curator Elizabeth Cleland (Metropolitan Museum of Art) explores the significance of the tapestries in the art and culture of their time. Moderated by the CMA's Betsy Wieseman.

Very Close Looking Elephant (detail), from the *Valois Tapestries*, c. 1576. Based on a design by Antoine Caron (French, 1521–1599); woven under the direction of Master MGP, Brussels. Wool, silk, silver and gilded silver metal-wrapped thread. Gallerie degli Uffizi, Palazzo Pitti, deposit, Florence, Arazzi n. 474. Photo: Roberto Palermo



CWRU Lecture Fri/Dec 7, 5:30, Gartner Auditorium. Christiane Gruber of the University of Michigan presents "The Praiseworthy One: Devotional Images of the Prophet Muhammad in Islamic Traditions." Gruber explores paintings of Muhammad produced in Persian and Turkish lands from the 1300s to the modern day. Ranging from veristic to abstract, these images represent Muhammad's individual traits, primordial luminosity, and veiled essence. Part of a variety of Islamic expressive cultures, paintings have functioned as a powerful means for devotional engagement. Free; ticket required.

Sponsored by the Department of Art History and Art, Case Western Reserve University

Divine, Desirable, Deadly: The Middle Ages through Objects Wed/Dec 12, 6:00, Recital Hall. Historians Elina Gertsman and Barbara H. Rosenwein deliver a lecture based on their new book, *The Middle Ages in 50 Objects*. Drawn from the CMA's wide-ranging medieval collections, the objects illuminate a broad chronology and geography. Book signing after the lecture. Free; no registration required.

Sponsored by the Department of Art History and Art, Case Western Reserve University



After Michelangelo: The Rebirth of a Renaissance Master

Two lectures, Fri/Dec 7, 11:00 and 2:00, Recital Hall. Presented in conjunction with a course in the CMA-CWRU joint program, these lectures explore how Michelangelo shaped drawing practices in Italy. Julian Brooks, senior curator and head of the Department of Drawings, J. Paul Getty Museum, talks on “Learning to Draw in Renaissance Florence” at 11:00. John Marciari, Charles W. Engelhard Curator and head of the Department of Drawings and Prints, Morgan Library & Museum, offers “Il Disegno di Michel Angelo? Tintoretto Drawings after Michelangelo’s Sculpture” at 2:00. Free; no reservation required.

Hosted by the Department of Art History and Art at Case Western Reserve University and cosponsored by the Cleveland Museum of Art

The Risen Christ Adored by Saints and Angels 1566–68. Giorgio Vasari (Italian, 1511–1574). Point of brush and brown ink and black chalk with traces of stylus, heightened with white; 41.9 x 26.5 cm. John L. Severance Fund, 1991.43

Special Events

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Thriller Fri/Nov 2, 6:00–10:00. Come costume-clad and ready for shenanigans. Enjoy a mysterious DJ, spooky gallery tours, Halloween-inspired cocktails, and a bit of inspiration from Michael Jackson’s zombieified classic, *Thriller*.

DISCLAIMER: Heavy face paint, weapons (including costume weapons, weapon-like props, or any object deemed to be a safety risk), or excessively oversized costumes are not permitted. All costumes are subject to security screening. The CMA may refuse entry to any visitor whose costume does not comply with these requirements.

MIX: Modern Fri/Dec 7, 6:00–10:00. Georgia O’Keeffe filled her canvases with sun-bleached skulls and dramatic close-ups of flowers, and her closets with denim jeans, wrap dresses, and an occasional gaucho hat. She created her own interpretations of fashion trends, often at the modern end of the spectrum. Come dressed in O’Keeffe-inspired fashion, and join us for crafted cocktails and a showcase of collections by local designers.

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Tactile Carnival Sun/Nov 4, 1:00–4:00. An exciting sensory experience for all! Featuring a variety of original, fully accessible games emphasizing the sense of touch, this carnival provides a “hands-on” experience for sighted people wearing blindfolds as well as for people with vision or hearing loss. Designed for DeafBlind people and for sighted/hearing people to experience the world of the Deaf, Hard of Hearing, DeafBlind, and Blind and Low Vision communities. Enjoy carnival games and prizes, hands-on art activities, interpreted gallery tours, art making, and more! Free.

Presented by the Cleveland Museum of Art, Cleveland Sight Center, Community Center for the Deaf & Hard of Hearing, Cuyahoga County Board of Developmental Disabilities, NEO DeafBlind Association, and Opportunities for Ohioans with Disabilities

Play at CMA Sun/Nov 18, 11:00–3:00, Ames Family Atrium. Join us as we celebrate the opening of *Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries* with hands-on fun for all ages led by members of our Teen CO-OP, as well as weaving demonstrations by Praxis Fiber Workshop artist Laura Yurko and a special pop-out Open Studio.

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MEDICAL MUTUAL

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2488. Sun/Nov 4, 1:30–3:30 *Ancient Egypt, Cool Knights, Art from Asia*; Sun/Nov 18, 1:00–3:00 *Docent’s Choice: Textiles*; Sun/Dec 2, 1:00–3:00 *Docent’s Choice: Sources of Light*.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. \$5; preregistration required.

Walking Meditation Second Sat, 1:00, meet at the information desk in the atrium. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Studio Go The CMA’s mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. For information, email studiogo@clevelandart.org.

Sponsored in part by

 PNC BANK

Community Arts

Enjoy Community Arts artists and performers at area events. For information, visit cma.org.

Art Crew Characters based on objects in the museum collection. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

For Teens

From Girlhood to Womanhood: A Panel Discussion with Rania Matar Fri/Nov 16, 7:00–9:00, Transformer Station, 1460 West 29th Street. Lebanese-American photographer Rania Matar uses portraits to examine female identity from adolescence to middle age. Join us for an intimate discussion with the artist and local thought leaders to explore the complexities and universality of the mother-daughter relationship and womanhood. Featuring gallery activities and art-making experiences inspired by the artist and designed by the CMA’s Teen CO-OP.

Stroller Tours

Stroller Tours Second and third Wed of every month, 10:30–11:30, meet at the information desk in the atrium. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their children 18 months and younger. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Tours limited to 10 pairs. \$5; register through the ticket center.

Nov 14 and 21 *A Feast for the Eyes*

Dec 12 and 19 *Seasonal Views*

Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 6 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free.

Winter Lights Lantern Festival and Holiday CircleFest

The Winter Lights Lantern Festival is Sunday, December 2, from 1:00 to 5:30, with a lantern procession at 5:30. The museum joins neighboring institutions for Holiday CircleFest, University Circle’s annual open house, with lantern displays, workshops, and more, culminating in a lantern procession in the Ames Family Atrium and moving outside to Wade Oval.

See lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval throughout December. Special lantern activities are part of Holiday CircleFest on Sunday, December 2. For details, visit cma.org.

Make a free lantern at the museum, enjoy music in the atrium, then take part in our community-based Winter Lights Lantern Festival procession at 5:30, the finale to Holiday CircleFest, on Sun/Dec 2.

Preparatory Workshops Create an elaborate lantern with the assistance of Parade the Circle artists, then bring your lantern to the festival on Dec 2 and join the procession. All workshops held at the Community Arts studio (W. 25th St. and Church Ave.). Wed/Nov 7 and 14, 6:30–9:00. Fri/Nov 9 and 16, 6:30–9:00. Sat/Nov 10 and 17, 1:30–4:00. Tue/Nov 20 and 27, 6:30–9:00. A workshop

pass (individuals \$75; groups up to four people \$200, each additional person \$50) covers all workshops and includes materials. Open to all ages; children under 13 must register and attend with someone older. To register or for more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim at 216-707-2593.

Sponsored by


MEDICAL MUTUAL


The Women’s Council
The Cleveland
Museum of Art



For Teachers

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your site. Call 216-707-2488 or visit cma.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Early Childhood Educator Workshop Series One Sat per quarter, 10:00–1:00. Workshops are Ohio approved; visit cma.org for information on Step Up to Quality credit. For details, contact Molly Phillips at 216-707-2181 or mphillips@clevelandart.org. Sign up for the series or individual workshops. Register at 216-421-7350. \$25.

Jan 26 *Experiments with Art* Math and science are brought to life through hands-on art experiences.
Apr 6 *How Artists See the World* Exploring artworks from different cultures provides early learners the foundation to become empathetic global citizens.

Professional Development Comes to You! The Teaching Innovation Lab offers professional development sessions custom-designed for your district, school, or subject area. To learn more, contact TeachingInnovationLab@clevelandart.org. To register for workshops, call 216-421-7350.

Transportation Subsidies are available for qualifying schools. For more information, visit cma.org/learn.

Seasonal Savings



Gift Memberships This holiday season, support the museum while providing an extraordinary gift for your friends and loved ones. Give the gift of art all year long with a membership, which includes admission to select ticketed exhibitions, free tickets to MIX, and discounts on parking, classes, lectures, performances, and film, as well as at the café and museum store. Conveniently purchase a gift membership at cma.org/giftmemberships, by calling 216-421-7350, or on-site at our ticket center. Don't forget that members receive a 20% discount on all new gift memberships.

Ingalls Library Holiday Book Sale Tue–Fri/Nov 20–Dec 14, 10:00–5:00, reference area of the library. Browse a limited selection of books and exhibition catalogues in multiple languages and covering art and art history from all periods. Proceeds benefit the library's acquisition fund. CMA members and students with ID receive a 20% discount. Cash or check only. Free admission; books are priced \$5–\$50.

Members Shopping Days! Fri/Nov 30, Sat/Dec 1, and Sun/Dec 2. Members receive 25% off regularly priced merchandise (the usual member discount is 15%). Begin your shopping season on the evening of Thu/Nov 29 at the members party.



Film Study Circulation assistant Beverly Essinger (left) and associate book and paper conservator Amy Crist chat with filmgoers about a facsimile of *Noa Noa* and a portfolio of collotype reproductions.

Bringing Films to Life

In February 2018, the Ingalls Library and Museum Archives embarked on a new partnership with the Performing Arts, Music, and Film Department to showcase archival materials related to films screening at the CMA. So far, pop-up displays have appeared at movies about Joseph Beuys, Paul Gauguin, David Hockney, Yayoi Kusama, and Cecil Beaton; the archival material has proved to be as eye-opening as the films themselves. By moving the library and archives outside their walls and conducting “roving reference,” this project builds upon the department's recent participation in the Kusama Lounge, and it has been equally successful in reaching new audiences.

Much like the CMA's Art Cart program, these displays provide visitors the opportunity to handle artifacts, but some materials must be paged through only by library and archives staff. “It was an unexpected pleasure to view the facsimile of *Noa Noa*, Gauguin's travel journal, prior to the screening of *Gauguin: Voyage to Tahiti*,” says CMA member Charla Coatoam. “Seeing pages with his handwriting and illustrations was a vivid reminder that, yes, Gauguin really did live and love in Tahiti. What a tangible reminder of our good fortune in the library's extensive holdings, as well as the CMA's excellent film programming.”

Heather Saunders
Director of Ingalls Library

HANDS-ON ART MAKING

Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You'll find us on the classroom level of the museum. November's theme is *Crisscross*. Think intersecting lines, artworks woven with meanings, and the back and forth of communicating. In December, our art idea is *Collection*. We'll bring things together, experiment with new combinations, and create something worth collecting. No Open Studio November 18 or December 2; instead, join us for Play at CMA and the Lantern Festival.

Home for winter break? Enjoy special pop-out Open Studios in the atrium on Thu/Dec 20, 27, and Jan 3, 1:00–4:00.

Studio Classes

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Four Fri/Nov 2–16 and 30, 10:00–10:45 (ages 1½–2½)

Four Fri/Nov 2–16 and 30, 11:15–12:00 (ages 2½–4½)

Four Fri/Jan 4–25, 10:00–10:45 (ages 1½–2½)

Four Fri/Jan 4–25, 11:15–12:00 (ages 2½–4½)

Eight Sat/Jan 12–Mar 2, 10:00–10:45 (ages 2–4)

Four Fri/Feb 1–22, 10:00–10:45 (ages 1½–2½)

Four Fri/Feb 1–22, 11:15–12:00 (ages 2½–4½)

Fees and Registration Friday four-week sessions: adult/child pair \$80, CMA family members \$72. Saturday eight-week session: adult/child pair \$160, CMA family members \$144. For February classes, registration opens December 1 for members; December 15 nonmembers.



Saturday Studios: Classes for Children and Teens

Winter Session Eight Sat/Jan 12–Mar 2, 10:00–12:00 or 1:30–3:30. Hands-on, minds-on learning! These studio classes allow young artists ages 4 to 18 to explore the museum's collections while discovering their own creativity. Each week includes studio time and gallery visits. Want to take a class at the same time as your child? Check out **Studio Classes for Adults** on Fridays and Saturdays. For classes for 2- to 4-year-olds on Fridays and Saturdays, see **My Very First Art Class**. \$210, CMA members \$180. First-come, first-served.

10:00–12:00 **1, 2, 3, What Do You See?** (ages 4–5); **Museum Arts-capade** (ages 6–8); **Creative Challenges** (ages 9–13)

1:30–3:00 **Graphic Novel / Art Book Studio** (ages 14–18)

Friday-Night Minis

Try something new in a four-week mini-session. Best for ages 8 and up. Children under 14 must be accompanied by an adult. \$140, CMA members \$120.

Ceramics: Slump Molds and Textures (All ages) Four Fri/Nov 2–16 and 30, 6:30–8:00. Instructor: Laura Ferrando.

Vejigantes: Papier-Mâché Mask-Making (All ages) Four Fri/Jan 4–25, 6:30–8:30. Instructors: Claire Appelmans and Arcelia Gandarilla. Instructors speak English and Spanish.

Encaustic (All ages) Four Fri/Feb 1–22, 6:30–8:30. Instructor: Michaelle Marschall.

Homeschool Events

Homeschool Open House (All ages) Wed/Jan 16, 1:00–5:00. Free; registration requested.

Homeschool Workshops Third Fri of each month during the school year, 1:00–3:00. Adults must accompany children under 10. \$12, CMA members \$10. Adults free.

Adult Studio Classes

Winter Session Eight-week classes Jan–Feb, Tue & Thu/10:00–12:00 or 1:30–3:30; Wed/10:00–12:00 or 6:00–8:00; Fri/10:00–12:00; Sat/10:00–12:00 or 1:30–3:30. Visit cma.org/learn for more information on classes, registration, and scholarships. Online registration coming soon!

Workshop Wednesday: Pictorialist Smartphone Photography (All skill levels) Wed/Nov 14 or 28, 6:00–8:30. Instructor: Deb Pinter. \$50, CMA members \$40.

Introduction to Weaving Workshop Wed/Jan 9, 6:00–8:00, or Sat/Jan 19, 1:30–3:00. In partnership with Praxis Fiber Workshop. \$50, CMA members \$40.

Tour of Praxis Fiber Workshop Sat/Dec 8 or Jan 19, 2:00, Waterloo Arts District. Free; registration required.

Arts for Inquiring Minds (AIM): Lifelong Learners' Discovery Courses Intro course Feb–Apr, 3 Wed evenings or 3 Sun afternoons. \$45 for the series. Limit 20. Four-session mini-course (intro course prerequisite) Apr–May, 4 Wed evenings or 4 Sun afternoons. Limit 20.

From Fostoria to Florence: Mary Jo Zingale

It's a long road from Fostoria to Florence, but Mary Jo Zingale knows the route by heart.

Mary Jo, a Supporting Sponsor of *Renaissance Splendor: Catherine de' Medici's Valois Tapestries*, met her husband, Joseph (Joe) Zingale, in Fostoria, Ohio, a suburb south of Toledo. Mary Jo grew up there, and Joe, a Cleveland, studied at nearby Bowling Green State University and worked at a local broadcasting station.

The couple's 58-year marriage took them from Cleveland to Tuscany, where in 1983 they bought a historic 15th-century villa. Avid arts lovers, Mary Jo and Joe traveled often to the Uffizi Gallery in Florence to admire some of the world's finest art.

With encouragement from her cohorts at Amici degli Uffizi, a nonprofit friends group dedicated to the preservation of the Uffizi Gallery collections, Mary Jo helped to establish the US-based Friends of the Uffizi, whose mission is to support art restoration. During her nine-year tenure as director of operations, she says, the group grew increasingly interested in conserving the *Valois Tapestries*—a dream that was realized when a private donor sponsored the project.

Joe passed away in 2014 after a long battle with Parkinson's disease. He would be proud of Mary Jo's achievements with the Friends of the Uffizi and its role in bringing the *Valois Tapestries* to the CMA for their North American debut.



HOWARD AGRESTI



HOWARD AGRESTI

Brenda and Marshall Brown: Appreciating Art in All Its Forms

Marshall and Brenda Brown had their first date at the Cleveland Museum of Art 47 years ago. The couple wandered through the museum, then strolled through the Fine Arts Garden, where they shared champagne, brie, and crackers by the lagoon. "It was very romantic," Brenda recalls.

Today, the Browns are among the museum's most ardent supporters, contributing generously to the capital campaign and lending support as Presenting Sponsors of special exhibitions, including *The Jazz Age: American Style in the 1920s* and, most recently, *Georgia O'Keeffe: Living Modern*. "Many people don't realize what goes on behind the scenes and how much time and money it takes to organize exhibitions," Marshall said after touring *Jazz Age* during its installation at the CMA.

The couple appreciates art in all its forms. For Marshall, that includes playing guitar and practicing banjo and piano. Brenda, who studied art in college, enjoys creating a beautiful palette in her garden. "There is no type of art that I don't like," she says.

"We're noticing younger visitors in the galleries," Marshall adds. "We believe that it's important to support exhibitions so the next generation can be exposed to art."

Anne Weil: Philanthropy, Flowers, and France


Anne Weil is passionate about flowers: in her garden, in interior design, and in floral arrangements. The last are on view several times a year at the Cleveland Museum of Art, where she creates beautiful displays in the museum's north lobby with other members of the Womens Council's Flower Fund Committee. Her passion for garden-style flower arrangements runs so deep that she has studied the art in Paris on multiple occasions.

It's only fitting then that Anne graciously agreed to become a Supporting Sponsor for *Georgia O'Keeffe: Living Modern*. The artist's large, up-close paintings of pansies, poppies, and sunflowers resonate with Weil, who majored in art history and French at Vassar College. "Nobody paints flowers like Georgia O'Keeffe," she says.

As a child, Anne traveled frequently—often to Paris—and she credits her parents and their art collecting for her own appreciation of art, especially from early 20th-century France. Her love for Rodin also led her to support the CMA's exhibition *Rodin—100 Years*. "Looking at his art," she says, "I get chills."



HOWARD AGRESTI



RENAISSANCE SPLENDOR

CATHERINE de' MEDICI'S VALOIS TAPESTRIES

BENEFIT EVENING


Thursday, November 15, 5:30 p.m.

Black Tie


Tickets begin at \$1,000.

Proceeds from the evening in celebration of *Renaissance Splendor: Catherine de' Medici's Valois Tapestries* will benefit the CMA and Friends of the Uffizi. Friends of the Uffizi and their major benefactor, Mrs. Veronica Atkins, generously supported the restoration of the *Valois Tapestries*.


For more information, please contact 216-707-2267 or stewardship@clevelandart.org.



MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI



LE GALLERIE
DEGLI UFFIZI



FRIENDS OF THE
UFFIZI
GALLERY

Members Party

Celebrate Fall Thu/Nov 29, 7:30–9:30. Early VIP access for Leadership Circles Members at 5:30 and Donor Circles Members at 6:30. Enjoy live music, art activities, cash bar with signature drinks, and access to the CMA's fall exhibitions:

Georgia O'Keeffe: Living Modern (space limited)

Renaissance Splendor: Catherine de' Medici's Valois Tapestries

ALSO ON VIEW:
Clarence H. White and His World: The Art and Craft of Photography, 1895–1925

Who RU2 Day: Mass Media and the Fine Art Print

For more information, please look for your special mailed invitation.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

Dr. Bettina Katz

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Member and Donor Events

Over the summer, members, donors, and museum staff joined together to celebrate a blockbuster exhibition and to enjoy education and conservation programs, and even travel with CMA friends.



Legacy Society Members of the Cleveland Museum of Art's Legacy Society and the Cleveland Orchestra's Heritage Society gathered at the museum for "A Morning of Art with Friends." Stephen Harrison, curator of decorative art and design, presented a lecture on the new installation in the Tiffany and Fabergé galleries.

TOP
Pamela and Scott Isquick chat with Diane Strachan (left), director of philanthropy.

ABOVE
Dr. Ximena Sessler (center) joined members of the Legacy Society in the Ruth and Charles Maurer Tiffany Gallery.

Exhibition Sponsors Dinner
Staff from the Division of Philanthropy thanked exhibition sponsors over dinner at Cru Uncorked in Moreland Hills. Pictured here are William M. Griswold and Donna Kohl, a Supporting Sponsor of *Yayoi Kusama: Infinity Mirrors*.



A Trip to England In June, donors enjoyed world-class art and fellowship as they explored the sights of London and its countryside with CMA director William M. Griswold (top photo). Gini Barbato (above left) and Jan Hemmelgarn (above right) visit Beaufort House, London, home

of Sarah and Johnny Van Haeften, collectors and renowned dealers of Dutch and Flemish art. For more information about the CMA's travel program, contact Annaliese Soden, director of stewardship and donor relations, at asoden@clevelandart.org.



MATCHING GAME

SPOON HANDLES

Can you match each spoon to its handle?

Find these items in the galleries.

Stop by the information desk in the atrium to check your answers.



Molly Phillips Assistant Director of Gallery Teaching
Vessela Kouzova Graphic Designer

COVER

Morning Glory with Black (detail), 1926.

Georgia O'Keeffe (American, 1887–1986). Oil on canvas; 91 x 75.5 cm. Bequest of Leonard C. Hanna Jr., 1958.42. © Georgia O'Keeffe Museum

See the December calendar inside for the full, uncropped image.

New in the Galleries

GALLERY 242B

Newly Acquired Indian Paintings This fall the Cleveland Museum of Art acquired 121 paintings made at the Rajput and Pahari courts of northern India during the 1600s to 1800s from the prestigious Catherine and Ralph Benkaim Collection. Eighteen of them are now on view in gallery 242B.

One highlight is a touching scene from the end of the epic *Ramayana*. The blue-skinned Rama, an incarnation of the Hindu god Vishnu, has been crowned king following his victory over a powerful demon who had abducted and imprisoned his wife, Sita. Here the reunited couple bid farewell to the chiefs of the monkeys and bears who fought on their side. The monkey closest to Rama may be Hanuman, who gazes up adoringly at his lord with a subtle depth of emotion.

This painting was made in the Pahari kingdom of Nurpur, which means “City of Light,” in honor of the Mughal emperor Nur al-din Muhammad Jahangir (r. 1605–27) and his empress, Nur Jahan. Located in the forested foothills of the western Himalayas, Nurpur was Jahangir’s favorite hunting ground. This opened the way for artists to come from Mughal court settings to work for rulers of the Pahari kingdoms, now mainly in the modern state of Himachal Pradesh.



Enthroned Rama and Sita receive homage from their monkey and bear allies (detail), c. 1765. India, Himachal Pradesh, Pahari Kingdom of Nurpur. Opaque watercolor and gold on paper; 23.7 x 15 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.117



The Caporali Missal 1469. Bartolomeo Caporali (Italian, c. 1420–1503) and Giapeco Caporali (Italian, d. 1478). Tempera, silver, and gold on vellum; 400 folios; overall: 35 x 25 cm. John L. Severance Fund, 2006.154

GALLERY 115

Liturgical Textiles and Manuscripts from Medieval and Early Renaissance Italy

In the Middle Ages some of the costliest objects found in churches were the textiles used to vest the priest or to adorn the altar and the illuminated books, or manuscripts, used for the celebration of the mass and performance of the offices. These richly decorated textiles and books served specific liturgical functions, but given their sumptuousness and cost, they were often stored in a church sacristy for safekeeping when not in use. Sometimes, important objects such as altar frontals or choir books were displayed openly on or near the altar for all to see. They provided an important symbol of a church’s wealth and status, and Italian products were among the finest in Europe. The works featured in gallery 115 provide an important glimpse of the color and richness found in the church interiors of medieval and early Renaissance Italy.